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**THE OLDEST BLOCK PRINT
OF KLONG-CHEN RAB-'BYAMS-PA'S
THEG MCHOG MDZOD**

Lumbini International Research Institute, Lumbini
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FACSIMILE EDITION OF EARLY TIBETAN BLOCK PRINTS

WITH AN INTRODUCTION

BY

FRANZ-KARL EHRHARD

Lumbini International Research Institute, Lumbini

2000

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Preface

Only a small extent of Buddhist literature in many countries and regions where the timeless teachings of the Buddha once flourished or still flourish is known to the world. The unknown and unstudied manuscripts, block prints and documents kept in Buddhist monasteries, viharas, archives and private collections may number into the thousands, of which Nepal harbours a fair share. During the last thirty years the Nepal-German Manuscript Preservation Project in collaboration with the National Archives in Kathmandu has microfilmed a huge amount of Buddhist text material in the Sanskrit, Newari and Tibetan languages. In order to make this material more accessible to the scholarly world the Steering Committee of the Lumbini International Research Institute (LIRI) has decided to launch a facsimile edition series of rare Buddhist texts

We present herewith to scholars and students in the various areas of Asian and Buddhist studies the first facsimile edition of the Lumbini International Research Institute's facsimile edition series. The premiere work is a set of old Tibetan block prints from the National Archives in Kathmandu, for reasons laid out in the introduction by Franz-Karl Ehrhard. The LIRI plans to continue this facsimile edition series with other rare manuscripts and block prints located in Nepal or in collections of other Buddhist countries. It is hoped that this provision of new research material will be welcomed by scholars and will stimulate new research

It is my pleasure to thank colleagues and friends who have supported this project and helped me to get the facsimile series of the Lumbini International Research Institute on its feet. The first word of thanks goes to Prof. Dr. Albrecht Wezler, Director General of the Nepal-German Manuscript Preservation Project (NGMPP), who was instrumental in bringing about this joint venture between the NGMPP, the National Archives in Kathmandu and the Lumbini International Research Institute

Similarly, gratitude is expressed to the authorities of the Ministry of Youth, Sport and Culture of HMG, the Department of Archaeology of HMG and the National Archives in Kathmandu for kindly giving their permission to have these precious block prints in their holdings in the National Archives published in a facsimile edition. Without the support of Dr. Saphalya Amatya, Mrs. Riddhi Pradhan, Mrs. Sanu Maya Rana and Mrs. Sani Nani Kansakar, this project could not have been initiated

We owe many thanks to Mr. Balaram Chitrakar, chief photographer of the National Archives, for carefully preparing the prints from the original microfilms. We also have to thank the venerable Thinley Sangpo Lama, LIRI, who helped in arranging the photographs for printing. A final word of thanks to Mr. Philip Pierce, Nepal Research Centre, for editorial assistance.

Christoph Cüppers
Director, LIRI, Lumbini

INTRODUCTION

1. Klong-chen Rab-'byams-pa and his tradition

Among the great figures of Tibetan Buddhism and its literature a special place is held by Klong-chen Rab-'byams-pa (1308-1364) of the rNying-ma-pa school. He is known for having tirelessly pursued all Buddhist learning available during his time and for having systematized the teachings of the "Great Perfection" or "Great Completeness" (*rdzogs chen*). Nevertheless, it seems that his writings were never collected together by his followers, as those of his contemporaries such as Bu-ston Rin-chen grub (1290-1364) have been. The reason for this may have been the tense relationship he had with the ruler T'ai Si-tu Byang-chub rgyal-mtshan (1302-1364), which forced him to leave Central Tibet and take up exile at Bum-thang (modern Bhutan) for a period of several years.

It was during his stay in the monastery Bum-thang Thar-pa gling that Klong-chen Rab-'byams-pa composed a "catalogue" (*dkar chag(s)*) of his writings; this text has survived, and it provides us an

overview of his literary productions up into his fifties. It has also been included in the biography of Klong-chen Rab-'byams-pa by his disciple Chos-grags bzang-po from the eastern Tibetan province of Khams.¹ The title list includes works on grammar and poetics, general religious instructions, commentaries on Buddhist philosophical treatises, and exegetical texts on the Buddhist tantras. Most of these works are unfortunately lost or have not yet surfaced.

The last two rubrics of the catalogue classify the remaining works as being "general explanations of crucial topics of esotericism" (*gsang ba'i gnas mdo spyir bstan pa*) and "detailed exegesis of the crucial topics of the unsurpassed great esotericism" (*gsang chen bla na med pa'i gnas bye brag tu bshad pa*). Under the second category fall

¹ An outline of Klong-chen Rab-'byams-pa's life is given by Karmay (1988:211-213). The list of his writings can be found in Chos-grags bzang-po, *Kun mkhyen dri med 'od zer gyi mam thar mthong ba don ldan*, Chengdu 1994, pp. 208-226; it contains 270 individual titles plus some additional prayers and spiritual songs.

works like the "Treasure of Words and Meanings" (*tshig don mdzod*) and the "Treasure of the Most Excellent Vehicle" (*theg mchog mdzod*). These are the main commentaries of Klong-chen Rab-'byams-pa concerning the "Seminal Heart" (*snying thig*) literature, the most secret core of the Great Perfection teachings. The systematization and codification of this literature was Klong-chen Rab-'byams-pa's most influential contribution to the religious life of 14th-century Tibet.²

The picture is not yet clear in which regions of Tibet this literature was spread after the death of Klong-chen Rab-'byams-pa and which persons were responsible for its diffusion. We do know that in the valley of Bum-thang a family line was established by Grags-pa 'od-zer (1356-1409), the son of Klong-chen Rab-'byams-pa, who handed down the teachings to his own son rGyal-sras Zla-ba grags-pa. Later historians call this line one of the three main lineages of Klong-chen Rab-'byams-pa's tradition.

² For the classification of Klong-chen Rab-'byams-pa's writings based on his own catalogue see Ehrhard (1990:4-5 & 86) and Germano (1994:242). The latter essay gives the most detailed account currently available on the development of *rDzogs-chen* and *sNying-thig* traditions from the 9th to the 14th centuries. A recent assessment of Klong-chen Rab-'byams-pa's "poetic diction" can be found in Guenther (1996:6-11).

One person who occupies an important place in the two remaining lineages is rDzogs-chen-pa bSod-nams rin-chen (1491-1559) from the region of gNyal. He studied under different masters in the provinces of dBus and gTsang, receiving most of the transmissions of the Seminal Heart literature available in Central Tibet in the 16th century.³ As his detailed biography has recently become available, we can now identify who imparted the transmission of the "Seven Treasures" (*mdzod bdun*) of Klong-chen Rab-'byams-pa to him and where this event took place: it was a master called Blo-gros rgyal-mtshan from the monastery of sMan-rtse, located in 'Phan-yul to the north of lHa-sa. The description of this encounter includes a short characterization of the seven main treatises of Klong-chen Rab-'byams-pa, and these are as follows:

[1.] Explanation in Accordance with the Exoteric Pronouncements [of the Buddha]: "Wish-fulfilling Treasures"

³ The results of a first investigation into the three main lineages of Klong-chen Rab-'byams-pa's tradition and the family line from Bum-thang Thar-pa gling may be found in Ehrhard (1992:54-56); this study is based mainly on the relevant sections in the so-called *Gur bkra'i chos 'byung*, Hsining 1990, pp. 224-242. For the person of rDzogs-chen-pa bSod-nams rin-chen see *ibid.*, pp. 225.21-226.7 & 241.23-24.

sure" (*yid bzhin mdzod*).

[2.] Direct Advice for Arranging the Different Portions [of the Teaching] for [Different] Persons: "Treasure of the Instructions" (*man ngag mdzod*).

[3.] Which Explains Mainly in Doses [the Teaching of] the Seventeen Tantras: "Treasure of Philosophical Tenets" (*grub mtha' mdzod*).

[4.] Intention of the Mind, Space [and Instruction] Sections of the Great Perfection, [These] Three: "Treasure of the Way of Abiding" (*gnas lugs mdzod*).

[5.] Which Explains Mainly the Intention of the *khregs-chod* View, the Base: "Dharmadhātu Treasure" (*chos dbyings mdzod*).

[6.] Proper Exegesis of the Propositions of the Seminal Heart [Teachings] of the Clear Light: "Treasure of

Words and Meaning" (*tshig don mdzod*).

[7.] Extensive Explanation of this Meaning: "Treasure of the Most Excellent Vehicle" (*theg mchog mdzod*).⁴

Up to that period the main treatises of Klong-chen Rab-'byams-pa—and especially his two works on the Seminal Heart teachings—were obviously transmitted in manuscript form. But in the 16th century, side by side with the writing out of new copies of the complete set of the "Seven Treasures," an individual work was carved on wooden blocks in south-eastern Tibet, and thus made available in printed form. This information we find in an account of rTse-le monastery and its branches written by rTse-le sNa-tshogs rang-grol (1608-1677). Here we may recall that rDzogs-chen-pa bSod-nams rin-chen spent most of

⁴ See *dPal ldan bla ma bsod nams rin chen gyi nam thar ngo mshar snang ba'i me long*, NGMPP reel-no. E 3064/3, fols. 12b/4-13a/1 (... *gsungs rab phyi dang mthun par bstan pa yid bzhin mdzod / gang zag la dum khribs su zhal gyi gdams pa man ngag mdzod / rgyud bcu bdun gyi stong thun gts'o bor ston pa grub mtha' mdzod / rdzogs chen sems klong sde gsum gyi dgongs pa gnas lugs mdzod / gzhi khregs chod kyi lia ba dgongs gts'o bor ston pa chos dbyings mdzod / 'od gsal snyung thig gi bzhed pa ji lia bar bshad pa tshig don mdzod / de'i don rgyas par bshad pa theg mchog mdzod ...).*

the second half of his life in the regions of Dvags-po and Kong-po, and that he was initially invited there in 1526 by rTse-le bSod-nams mnam-par rgyal-ba in order to revive the teaching of the rNying-ma-pa school in Dvags-po. The printing of the *Tshig don mdzod* in the newly established branch monastery of Thang-'broḡ by one of the sons of rTse-le bSod-nams mnam-par rgyal-ba was definitely an outcome of the religious influence of rDzogs-chen-pa bSod-nams rin-chen.⁵

Another case of carving an individual work of the set of the "Seven Treasures" on wooden blocks took place in south-western Tibet, also in the first half of the 16th century. Here it was the most voluminous work, the *Theg mchog mdzod*, that attracted the interest of an influential teacher skilled in the art of carving and printing. Copies of this text have luckily survived, and they seem to be the oldest prints

of one of Klong-chen Rab-'byams-pa's writings available at the present time.

⁵ For the invitation of rDzogs-chen-pa bSod-nams rin-chen to Dvags-po by rTse-le bSod-nams mnam-par rgyal-ba and the following journey to Kong-po see his biography (as in n.4), fols. 20b/1 ff. The production of the manuscripts and the xylograph are described in rTse-le sNa-tshogs rang-grol, *rTse le gong 'og grva tshang dgon gsum po mams kyi bstan pa ji ltar tsugs pa'i lo rgyus*, Gangtok 1979, p. 345.5-6 (*bstan bcos rin po che mdzod bdun gyi glegs bam sogs phyag dpe mtha' yas pa bzhangs pa dang / tshig don rin po che'i mdzod par du bsgrub pa la sogs mdzad pa* ...). This block print was executed by order of Karma mThu-stobs mnam-rgyal, one of the four sons of bSod-nams mnam-par rgyal-ba.

2. The *Theg mchog mdzod* from Mang-yul Gung-thang

The copy reproduced here used to be part of the Tibetan collection of the Nepalese National Museum (Chauni), where it was located up to 1992. After the whole collection was transferred to the National Archives (Ramshah Path) it was microfilmed there by the Nepal-German Manuscript Preservation Project (NGMPP) under reel-nos. AT 53/17-54/1. A second copy of this xylographic print has recently been located in the collection of the Danish Royal Library, Copenhagen. The text covers 510 folios and can be subdivided into the actual *Theg pa'i mchog rin po che'i mdzod* by Klong-chen Rab-'byams-pa (fols. 1a-504a) and a printing colophon. The text itself consist of twenty-five chapters:

- [1] byung tshul gtan la dbab pa ste / rim khang dang po'o /
fols. 2a/1-11b/4
- [2] snod dang bcud kyi 'jig rten bstan pa ste / rim khang
gnyis pa'o /
fols. 11b/4-28a/5
- [3] 'khor ba'i chos rab tu dbye ba ste / rim khang
gsum pa'o /
fols. 28a/5-32b/4
- [4] grub pa'i mtha' rab tu dbye ba ste / rim khang
bzhi pa'o /
fols. 32b/4-64a/3
- [5] gsang chen nges pa'i don las dka' ba'i gnas bstan
pa ste / rim khang lnga pa'o /
fols. 64a/3-96a/7
- [6] gzhi'i don smin par byed pa dbang gi mnam par
bzhaḡ pa ste / rim khang drug pa'o /
fols. 96a/7-136a/1
- [7] dam tshig mnam par bkod pa ste / rim khang
bdun pa'o /
fols. 136a/1-144a/2

[8] gdod ma gzhi'i gnas lugs bstan pa ste / rim khang
brgyad pa'o /
fols. 144a/3-154a/1

[9] lhun grub snang tshul gyi sgo las 'khor 'das kyi gyes
mdo bstan pa ste / rim khang dgu pa'o /
fols. 154a/1-169a/3

[10] 'khrul lugs bzlog tshul dang bcas pas brdas mtshon pa
ste / rim khang bcu pa'o /
fols. 169a/3-178a/4

[11] bag chags lus kyi grub tshul bstan pa ste / rim khang
bcu gcig pa'o /
fols. 178a/4-190a/2

[12] gnad nges pa bye brag tu bshad pa ste / rim khang bcu
gnyis pa'o /
fols. 190a/2-215a/4

[13] sgron ma bzhi'i mam grangs bstan pa ste / rim khang
bcu gsum pa'o /
fols. 215a/4-231a/7

[14] brten pa shes pa'i gnas mam par bzhag pa ste / rim
khang bcu bzhi pa'o /
fols. 231a/7-270b/1

[15] 'byung ba'i gnas bstan pa ste / rim khang bco lnga pa'o /
fols. 270b/1-277b/7

[16] dbyings dang ye shes lhun gyis grub pa'i gnas bstan pa
ste / rim khang bcu drug-pa'o /
fols. 277b/7-290a/2

[17] dmigs pa yul gyi blo rim can 'jug pa'i lam zab rgya cher
bshad pa ste / rim khang bcu bdun pa'o /
fols. 290a/2-318a/2

[18] 'od gsal rdo rje snying po'i lam gyi chings bstan pa ste /
rim khang bco brgyad pa'o /
fols. 318a/2-349a/4

[19] yang rab rtogs pas grol pa'i man ngag gi chings bstan
pa ste / rim khang bco dgu pa'o /
fols. 349a/4-376a/6

[20] lhun grub thod rgal gyi ye shes nyams su len pa'i gnad
nges pa ste / rim khang nyi shu pa'o /
fols. 376a/6-393b/1

[21] rdo rje'i gnas dka' ba ngo sprod la brten nas mtshon pa
ste / rim khang nyi shu rtse gcig pa'o /
fols. 393b/1-404a/7

[22] dus gsum rtags kyi nram grangs nges pa gtan la phab pa
ste / rim khang nyi shu rtse gnyis pa'o /
fols. 404a/7-426a/4

[23] rang snang bar do'i 'char tshul bstan pa ste / rim khang
nyi shu rtse gsum pa'o /
fols. 426a/4-476a/2

[24] dbang po tha ma rnams rang bzhin sprul sku'i zhing du
dbugs dbyung ba ste / rim khang nyi shu rtse bzhi pa'o /
fols. 476a/2-481a/7

[25] lhun gyis grub pa 'bras bu'i nram par bzhag pa ste / rim
khang nyi shu rtse lnga pa ste tha ma'o /
fols. 481a/7-500b/5

The concluding verses, also from the pen of Klong-chen Rab-'byams-pa, refer to his favourite hermitage Gangs-ri thod-dkar as the place where he composed the work; no date for the composition is given. In reference to his position as former abbot of bSam-yas monastery, the work is signed with the name "All-Knowing One from bSam-yas".⁶

⁶ See fol. 502b/3 (*theg mchog rin chen chos kyi mdzod 'di ni / rang gzhon*
xv

The printing colophon (fols. 504b-510a) was authored by Chos-dbang rgyal-mtshan (1484-1549), a little-known master of the Bo-dong-pa school active in the region of Mang-yul Gung-thang.

On the basis of some passages from this detailed colophon it is possible to obtain a rough idea of the persons and circumstances that contributed to the production of this block print. A first passage (fols. 505a/5-b/4) provides us with the names of mKhas-grub Chos-legs mtshan-can (1437-1521) and sPrul-pa'i sku-mchog mChog-ldan mgon-po (1497-1531) as the two persons in whose memory the author of the colophon wanted a decision to be made: would he spend the rest of his life in seclusion and follow a strict spiritual discipline or would he devote his energies to the printing of texts like the *Theg mchog mdzod*? When the lot fell in favour of the second choice, he sent forth some persons to Central Tibet—headed by one mKhas-pa bSod-nams bkra-shis—in search of an "original copy" (*phyi mo*) of Klong-chen

gzhung lugs rgya mtsho'i mthar son zhang / blo gros mchog nuga' kun mkhyen bsam yas pas / gangs ri thod dkar ngul du legs par sbyar). For the names of Klong-chen Rab-'byams-pa used in different colophons and a photograph of Gangs-ri thod-dkar see Karmay (1988:212 & plate 8). The copy of this print in the Danish Royal Library is described by Hartmut Buescher and Tarab Tulku in their *Catalogue of Tibetan Manuscripts and Xylographs*, Richmond 2000.

Rab-'byams-pa's work. Among the teachers who were helpful there in this respect, a certain sMan-rtse Chos-rje is referred to; he is characterized as "someone to whom this teaching was entrusted" (*chos 'di'i bka' babs*). This is none other than the above-mentioned Blo-gros rgyal-mtshan from the monastery of sMan-rtse in 'Phan-yul, holder of the transmission of Klong-chen Rab-'byams-pa's "Seven Treasures".

A large percentage of the material goods contributed by the sponsors to the enterprise of carving over 500 wooden blocks came from two persons of royal descent (fols. 506a/7-507a/1). These are the young ruler Kun-bzang Nyi-zla grags-pa (1514-1560) and his mother dKon[-mchog] bzang[-mo], both intimately connected with the history of the royal house of Mang-yul Gung-thang.⁷ As to the actual carving of the blocks and the location and year of this endeavour, another passage of the printing colophon provides the necessary information (fols. 508b/4-509a/7): a group of fourteen carvers was occupied with

⁷ For the life of Kun-bzang Nyi-zla grags-pa see Kalj-thog Rig-'dzin Tshedbang nor-bu (1698-1755), *Deb ther dvangs shel 'phrul gyi me long* in *Gangs can rig mdzod*, 9, Lhasa 1990, pp. 135.6-138.9. As in the printing colophon, his coming to the throne in the year 1529 is legitimated in this text by the same quotation from the treasure-cycles of Kun-skyong gling-pa (1396-1477).

this task for a period of seven months; the depiction of the deities on the front and back pages were executed by the Gung-thang-pa master artist Dri-med, a follower of the tradition of sPrul-sku sMan-thang-pa.⁸ It was at the hermitage of Kun-gsal sGang-po-che, the residence of Chos-dbang rgyal-mtshan situated in gTsang, a remote region to the south-west of the capital of the Gung-thang kings, that the work was completed towards the end of a "water-female-snake year" (*chu mo sbrul lo*), i.e. in 1533. The final consecration of the blocks was performed by a certain Chos rje Rab-'byams-pa from a monastery called mNon-dga'.

3. The year 1533 in the biography of Chos-dbang rgyal-mtshan

As the biography of Chos-dbang rgyal-mtshan, the person responsible for the printing of the *Theg mchog mdzod* from Mang-yul Gung-thang is available, we can gain still further insight into the process of the

⁸ Jackson (1996:122) has already pointed out that the production of the Gung-thang edition of the *bKa' gdams glegs bam* and the printed edition of a Bo-dong-pa *Lam rim* manual included artists from this workshop. These two prints, too, were executed under the supervision of Chos-dbang rgyal-mtshan.

production of the xylograph. In a separate publication, with the title *Early Buddhist Block Prints from Mang-yul Gung-thang*, I have traced on the basis of this biography the full extent of Chos-dbang rgyal-mtshan's involvement with the teachings of the rNying-ma-pa school, his further spiritual affiliations and, especially, his other contributions to the art of making block prints in Tibet. Let me quote from this text only the surroundings concerning the production of the classic work of *sNying thig* literature.

Then, as he had reached the age of fifty, in the water-female-snake year, when he was resting in the domain of his seclusion: on the 19th day of the second month the artist bSod-nams bkra-shis arrived from [the provinces of] dBus [and] gTsang, having brought the original copy of the *Theg mchog mdzod* and, with great enthusiasm, such [presents] as clothes, tea, silken dress, official letters and so on from the individual sponsors. As the earth shook that evening, the Precious One [=Chos-dbang rgyal-mtshan] called out: "dGe-slong mKha'-gro, bring a [load of] barley! It seems to be a

sign from before and after that we have to give away to the Dharma protectors what was obtained by being given away!" [Then] he performed a corn offering, and after implementing the next day the practice of giving away what was obtained by being given away, for seven days he performed extensively the sequence of ritual acts for the teacher [and] the atonement rituals.⁹

At that time there appeared a very attractive golden *thangka* of Vaisravana (=the god of wealth) which had been offered by Chos-rje U-rgyan-pa from [the region of] Zur-tsho. Having entrusted himself in

person to that [*thangka*] again and again, he spoke in a respectful way: "For the printing of the *Theg mchog mdzod* I obviously don't pay attention to what comes forward in the form of materials and drams [of gold or silver]. [But] as I was cared for and blessed by many [teachers who are] incarnations, and as also this Vaisravana with a smiling appearance seems to possess the aspect of bestowing whatever one wishes, such as rainfall, I just don't know [yet] from where the great treasure of wealth will come." According to that very same advice among the countless sections of his retinue, the great king (=Kun-bzang Nyi-zla grags-pa) [spoke]: "Because you accomplish without effort something like that (i.e. the printing of this work) which is hard to accomplish, my hairs of faith and the ones of those who follow me stand on end. This seems to be the behaviour of a completed Buddha in person; those one-sided ones with their wrong conceptions arising by themselves are not able to judge the course of such a

⁹ See *mTshan ldan bla ma dam pa mnyam med chos dbang rgyal mtshan mam par thar pa / rin po che nor bu'i phreng ba*, NGMPP Reel-no. L 66/5, fol. 80b/1-5 (... *de nas nyid kyi dung lo nga bcu bzhes pa / chu mo sbrul gyi lo sku 'tshams kyi ngang la bzhuys pa'i tshe / zla ba gnyis pa'i tshe bcu dgu la / mkhas pa bsod nams bkra shis pas / dbus gtasang nas yon mchod so so'i na bza' / ja dang / gos dar / zhu yig sogs stobs che ba dang / theg mchog mdzod kyi phyi mo spyen drangs nas sleb / srod la sa chen g.yo bas / rin po che'i zhal nas / dge slong mkha' 'gro la nas cig khyer shog / chos skyong la biang rag gtong ba snga phyi'i las su 'dug gsung / 'bru mchod mdzad / sang biang rag gtong ba'i zhal len mdzad nas / zhaq bdun gyi bar du / bla ma'i las byang bskang gso rgyas par mdzad do*). The "great artist" (*mkhas pa chen po*) bSod-nams bkra-shis is also listed prominently among the carvers of the *Theg mchog mdzod*.

life [as yours].¹⁰

On the twenty-fourth day of that month [the work of] the revision [of the original manuscript] and the [writing of the] letters for the print began. On the twenty-fifth day of the third month the [actual] carving started; five hundred printing blocks followed by thirty-three were completed in the eighth month. On the fourth day of the month of Mārgaśīrṣa, the eleventh Tibetan month, Chos-rje Lung-rigs dbang-phyug dpal bzang-po, the *upādhyāya* from the glorious [monastery

of] mNgon-dga', master and disciples, and other good teachers and kalyanamitras in great number performed the consecration [of the printing blocks] and the praises of auspiciousness. On that occasion offerings were given to the individual teachers, remuneration, new clothes, meals [and other] fine things to the craftsmen, and great feasts and so on to the individual sponsors from [all] directions: for many days [Chos-dbang rgyal-mtshan] offered these things to them, and they [all] were installed in perfect happiness and wealth and [thus] blessed with good fortune.¹¹

¹⁰ As in note 9, fols. 80b/5-81a/5 (... *de dus / zur tsho nas chos rje u rgyan gling pas mam sras kyi gser thang shin tu yid chags pa zhiḡ phul byung bas / de la dngos su bka' gtad yang yang mdzad nas zhal kur gyi tshul du / theḡ mchog mdzod spar du bsgrub pa la / dngos po zho gang du lang pa dmigs gtad mi 'dug ste / nga yang sprul sku du mas rjes su bzung zhiḡ / byin gyis brlabs pa dang / mam sras 'di yang zhal 'dzum mdangs dang ldan pa dgos 'dod char ltar du stsol ba'i mam pa can zhiḡ 'dug pas / nor gyi gter chen po gang nas yong mi shes gsung ba ni / sku 'khor cha shas du ma'i nang du zhal ta gnuag ba de kho na ltar / sa skyong chen pos kyang 'grub dka' ba 'di lta bu rtsol med du 'grub pas bdag cag rjes 'jug mams dad pa'i spu long g.yos shing / rdzogs pa'i sangs rgyas dngos kyi spyod yul du 'dug gi / rang snang gi log rtog phyogs re ba mams kyi 'di'i mam par thar pa dpag par mi nus so). The "lords of Zur-tsho" (*zur tsho sde pa*) were connected with the teaching tradition of Kun-skyong gling-pa—a fact referred to in the biography of Chos-dbang rgyal-mtshan's teacher bTsun-pa Chos-legs (1437-1521).*

¹¹ As in note 9, fol. 81a/5-b/3 (... *zla ba de'i nyer bzhi la zhus dag dang / spar yig sogs kyi dbu bsugs / zla ba gsum pa'i nyer lnga la spar tshugs / spar shing lnga brgya nyeg ma sum bcu so gsum zla ba brgyad la grub po // mgo zla ba'i tshe bzhi la / dpal ldan mngon dga'i mkhan po / chos kyi rje lung rigs dbang phyug dpal bzang po mkhan slob sogs / bla ma dge ba'i bshes gnyen bzang mang mams kyi / rab gnas bkra shis mnga' gsol mdzad / de dag gis skabs su so so'i bla 'bul / geo bo mams la yon rdzogs / bskan bskyon / bcu tshigs / bzabs cha / phyogs kyi yon bdag sos so dang bcas pa mams la / rab ston sogs zhaḡ grangs du mar gnuag zhiḡ bde skyid dbul 'byor phun gsum tshogs pa la bkod de bkra shis bar mdzad do). mNgon-dga' was one of the Bo-dong-pa monasteries in the realm of the Gung-thang kings. Chos-rje Lung-rigs dbang-phyug dpal bzang-po is the person who wrote the biography of Chos-dbang rgyal-mtshan in 1550.*

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